TREME
SM
Music From the HBO Original Series,
SEASON 1

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'Treme and the Abstract 'Truth

When my friend Katy's little boy Hector shouts "Tuba! Tuba!" it's time to move. Life in New Orleans comes with a soundtrack that both drives and reflects it. You want-you need-to heed that call.

Katy and Hector live on North Rampart Street, which borders Tremé, widely considered the oldest black neighborhood in America and long a hothouse for New Orleans jazz tradition. There, you can hear the Treme Brass Band on Wednesday nights at the Candlelight Lounge, or sometimes wending its way through the streets. Or it could be any number of players out there—marking a birth, a death, a graduation, a return home from prison, or just expressing ambition and joy.

Trombone Shorty, who is now actually sort of tall and often plays trumpet, recalls marching down his Tremé street as a toddler, using cardboard boxes, plastic soda bottles and tree branches for instruments. When Troy Andrews (his real name) was five years old, already playing trombone in second-lines for real, his older brother James, a trumpeter of deep local influence, shouted out the nickname. It stuck. James, 16 years his senior and sometimes called "Satchmo of the Ghetto," gave Shorty essential education. Both of them grew up schooled by local heroes with memorable nicknames like "Tuba Fats" and "Frog." Now, they themselves on "Treme"—necessary casting, given their primacy to the scene. Here, they drive a fresh take on the seminal R&B hit, "Ooh Poo Pah Doo," composed by their grandfather, Jessie Hill. New Orleans musical tradition bleeds across genres as easily as it slides from one generation to the next.

And yet the floods that followed the levee failures in 2005 threatened all that.

"Tonight the Gulf Coast is still coming through the dirge, yet we will live to see the second line," George W. Bush said in a televised address from the French Quarter's Jackson Square, seventeen days past disaster. Ignorant of the culture he described, the president knew damn well that by the time the first real parade rolled he'd be long gone, his promised assistance yet to materialize. And yes, the culture of New Orleans offered potent metaphor. Those jazz musicians, Mardi Gras Indians and fancy-dancing second-liners made for instant TV B-roll in stories of despair and destruction, repair and resilience. Largely missed was the fact that they formed the essential storyline. A city built on culture would be rebuilt the same way if it were to stand for anything worthwhile. Or just stand.

The premiere Episode of "Treme" re-created that first second-line back. In this version, Antoine Batiste, the freelance musician played by Wendell Pierce, blew a deeply personal solo on a signature Rebirth Brass Band tune, "Feel Like Funkin' It Up." It was in all likelihood the first opening monologue by a central character in a television series delivered wordlessly, on trombone. And it was faked. Born and raised in the city's Pontchartrain Park neighborhood, Pierce is a musical guy; listen to his deft vocal here on "I Don't Stand a Ghost of Chance With You." But that trombone belongs to Rebirth's Stafford Agee.

Treme" is fiction, drawn from fact. Maybe that approach best serves the surreality of New Orleans, especially during the past five years. The show's fiction-making has already made for real music that sounds true. A sendup of Smiley Lewis's "Shame, Shame, Shame," finds Steve Zahn's fictional Davis MacAlary ranting about real injustices to promote his made-up city-council bid. Davis Rogan, the pianist whose life inspired the character, once actually did run for public office on the strength of an original song, and lived through those indignities.

More complex truths lurk within these tracks, especially those surrounding the Mardi Gras Indians. A seminal Indian song, "Indian Red," is rendered three ways. One is drawn from a hard-hitting scene: A ring of real-life Mardi Gras Indians slap tambourines and sing for a fictional fallen Wildman, found dead after the floodwaters receded.

By Larry Blumenfeld

Dr. John's funky take owes to beloved New Orleans musicians: it's a Wardell Quezergue arrangement of the version made famous by banjoist, guitarist, and bandleader Danny Barker. Finally, Donald Harrison Jr., son of a Big Chief and Big Chief to his own Congo Nation, better known beyond his hometown as a modern-jazz alto saxophonist, distills his father's legacy through a sound that evokes John Coltrane's classic quartet.

In 2006, St. Joseph's Night, one of four times each year the Mardi Gras Indians mask, was my introduction to their glory and its inglorious context. The intersection of Washington Avenue and La Salle Street was a mass of feathers and beads, flashing and glowing beneath streetlamps. Across the street, A.L. Davis Park was filled with FEMA trailers. Spy boys led the way. Flag boys bore identifying colors: blood red, royal blue, pale green, bright yellow, orange. Chiefs greeted chiefs. Suddenly, sirens overtook drumbeats. Flashing lights erased the wash of colors. NOPD cruisers enacted their own display of power and domain. The message seemed clear: You're not welcome back. A few Indians began singing "Indian Red," raising their voices for this part: "We won't bow down/ not on the dirty ground."

"There's a feeling that some of our older cultural institutions are in the way of progress and don't fit in the new vision of New Orleans," Michael White, a clarinetist who came up through Doc Paulin's Brass Band, and a Xavier University professor, told me in 2006. In October 2007, musicians were arrested during a funeral procession, charged with "disturbing the peace"—in Tremé, of all places. Earlier that year, the Social Aid & Pleasure Clubs took to federal court to challenge the city's hiking of police security fees for their weekly second-line parades. They won. The suit invoked First Amendment rights. "Should the law not be enjoined," the complaint stated, "there is very little doubt that plaintiff's cultural tradition will cease to exist."

Nothing has ceased. Nor will anything be the same. How could it, with rents doubled, public housing razed and so many still yet or never to return? Still, I remember trumpeter Kermit Ruffins, playing "Skokiaan," as he does here, at Vaughan's, not long after the flood. ("The saddest gig I ever played," he told me, "but also the happiest, because we were coming back.") And John Boutté at DBA on Frenchmen Street, singing Stevie Wonder's "You Haven't Done Nothin'," biting down hard on the line, "We would not care to wake up to the nightmare that's becoming real life." And hundreds, following brass bands through ravaged streets, always for pleasure but just then to assert an uncertain right to return. And The Hot 8 Brass Band, its snare drummer lost to a thug's bullet, leading thousands to city hall to demand better policing. And trombonist Glen David Andrews that day, at the podium: "We are young black men preaching culture." And the crowd's unlikely chant: "Music in the schools!"

When I first got to New Orleans after the flood, I was stunned by how much was destroyed. And by how little I knew. I'd been writing about jazz for 20 years, yet I was profoundly ignorant about what it means to have a living music that flows from and embeds everyday life. Through which time marches on, stands still and circles back. I understood but had not yet powerfully felt the link to something fundamentally African, transplanted via the enslaved who passed through much of the western hemisphere, some of who, come Sundays, drummed and danced in Congo Square, in what is now Tremé, just down the street from where Katy and Hector live.

"Last month, Hector saw a bright star in the sky, which he thought was a wishing star," Katy wrote me recently. "He looked up at it and said, 'I wish I could play a real tuba.'" In New Orleans, a boy like Hector, born the day before Hurricane Katrina hit, can dream.

The filmmakers express their gratitude for the immeasurable contributions of friend and colleague David Mills, who died suddenly on March 30th, 2010, twelve days before Treme's premiere.

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1. 'THE 'TREME SONG (MAIN TITLE VERSION)

John Boutté

Written by John Boutté Published by Boutté Works (ASCAP)
Recorded in 1999 at Ultrasonic Studios, New Orleans Produced by Mark Schilling & Steve Reynolds
Previously released (in longer version) on the Album "Jambalaya" (2003, Boutté Works)
Vocals: John Boutté Piano: Loren Pickford Guitar: Todd Duke Drums: Shannon Powell Backing Vocals: Lillian Boutté, Terry de Gruy, Tanya Ellsworth, Vance Vaucresson Bass: Bill Huntington Saxophone: Reggie Houston. Ⓟ 1999 Boutté Works.

'The house in the 6th Ward where John Boutté wrote 'Treme Song in the summer of 1999 is gone, like so many others, in Katrina's wake. A few concrete steps and the remains of a porch stand on the spot where he first played the 1-3-5 bass line on his piano after watching a funeral sashay down the block. The song was used as end-credit music in the 2008 documentary "Faubourg Tremé: The Untold Story of Black New Orleans" before becoming the theme song for HBO's dramatic series.

2. FEEL LIKE FUNKIN' IT UP (LIVE STREET MIX)

'The Rebirth Brass Band

Written by Phil Frazier, Keith Frazier, Kermit Ruffins Published by Street Brass Music (BMI)
Recorded on March 18th, 2009 in the streets of New Orleans' 9th Ward
Recorded by Paul Ledford Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Sousaphone: Phil Frazier Bass Drum: Keith Frazier Snare Drum: Kerry Hunter Trumpet, Vocal: Chaderick Honore
Trumpet, Vocal: Glen Andrews Trombone, Vocal: Stafford Agee Saxophone: Vincent Broussard Vocal: Wendell Pierce

Rebirth Brass Band formed in 1983, when the Frazier Brothers, sousaphonist Phil and bass drummer Keith, joined high school classmates, including Kermit Ruffins, to pursue an agenda of brass, funk, and traditional music. The members of Rebirth have remained at the forefront of the modern Brass Band movement in New Orleans ever since. This version of their best-known track was recorded live in the street for the pilot episode of Treme.
There are only a handful of well-documented commercial recordings of New Orleans brass music in its most comfortable setting – the street parade. Tom Dowd of Atlantic Records captured the Young Tuxedo Brass Band in November 1958 with remote recording equipment. Few others of that caliber come to mind. This recording of Rebirth Brass Band more than fifty years later makes the cut.

3. I HOPE YOU'RE COMIN' BACK TO NEW ORLEANS

'The New Orleans Jazz Vipers

Written by Joe Braun Published by Joe Braun Publishing (ASCAP) Recorded on December 1st, 2009 at The Spotted Cat
Recorded by Bruce Litecky Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Saxophone, Vocals: Joe Braun Bass: Nathan Lamberton Cornet: Jack Fine Piano: Brett Richardson
Guitar: Michael "St. Louis Slim" Larkin Trombone: Barnabus Jones

'The New Orleans Jazz Vipers are an exceptional Swing Era repertory group, but I Hope You re Coming Back to New Orleans is original music. Joe Braun wrote the song in late 2005, and it became an anthem for New Orleanians far and wide after Hurricane Katrina. "This is a new one dedicated to everybody who hasn't come home yet," Braun says in Episode 2. In fine New Orleans tradition, many of the musicians heard here reappear in other bands later on: Jack Fine at the airport in Episode 6, St. Louis Slim in 9 with Washboard Chaz, Joe Braun at McAlary's house party, and Brett Richardson plays tambourine on the street with Annie during Creighton's final tour of Frenchmen St.

4. SKOKIAAN Kermit Ruffins & The Barbecue Swingers

Written by Tom Glazer & August Musarurwa Published by Shapiro, Bernstein & Co, Inc & Songs Music Inc. (ASCAP)
Recorded on March 25th, 2009 at Vaughn's Recorded by Paul Ledford Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Trumpet, Vocal: Kermit Ruffins Bass: Kevin Morris Drums: Derrick Freeman Keyboard: Richard Knox
Rubboard: Anthony Richards Trombone: Stafford Agee

Skokiaan was written by August Musarurwa, a Shona musician from Southern Rhodesia (now Zimbabwe). In 1954, Musarurwa and the Bulawayo Sweet Rhythms Band released a version in South Africa, and it quickly spread to the United States. "Skokiaan" refers to a type of bootleg liquor, but folk singer Tom Glazer applied dubious English lyrics that stripped its original meaning and replaced it with a faux veneer of "African" exoticism.
Louis Armstrong recorded "Skokiaan (South African Song)" in 1954 for Decca Records. Trumpeter Kermit Ruffins proudly claims the mantle of Armstrong acolyte. Ruffins and his group, the Barbecue Swingers, consistently entertain audiences with good-time music for the people. Ruffins originally recorded "Skokiaan" on his album, Big Easy, for Basin Street Records. This version from Episode 1 is a live performance captured on location at Vaughan's, a club in the Bywater section of New Orleans where Ruffins hosts a longstanding Thursday night engagement.

5. OOH POO PAH DOO Trombone Shorty & James Andrews

Written by Jessie Hill (BMI) Published by EMI Unart Catalog Inc. (BMI) Recorded on March 4th, 2010 at Louis Armstrong International Airport Recorded by Bruce Litecky Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Vocal, Trumpet: James Andrews: Trombone: Troy "Trombone Shorty" Andrews Bass Drum: Dwayne Nelson
Snare Drum: Dewan "Itchy" Scott Sousaphone: Kirk Joseph Cornet: Jack Fine Trumpet: Mario Abney
Clarinet: Doreen Ketchens Trombone: Stafford Agee

Jessie wrote this song and recorded it for Joe Banashak's Minit Records in 1959. Allen Toussaint was the producer. Hill had been an itinerant drummer, playing in Professor Longhair's band and with Huey "Piano" Smith and the Clowns. "Ooh Poo Pah Doo" won him brief fame, but it wasn't enough to sustain a career. Hill moved to Los Angeles to work with New Orleans expats Harold Battiste and Mac Rebennack. He wrote more than a hundred songs, some of which were recorded by Sonny and Cher and Aretha Franklin. Never did his songwriting strike gold like the multi-million seller, "Ooh Poo Pah Doo."
Hill had connections to important New Orleans music families, the Nelsons and the Lasties. He is the grandfather of trumpeter James Andrews and Troy "Trombone Shorty" Andrews, who take the lead here on Hill's greatest hit. This version was performed live for a re-created Musician's Clinic airport gig in Episode 7.

6. DRINKA LITTLE POISON (4 U DIE)
SOUL REBELS BRASS BAND & JOHN MOONEY

Written by Grayson Capps Published by Grey Sun Songs (BMI) Recorded on April 30th, 2010 at Le Bon Temps Roule
Recorded by Bruce Litecky Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Vocal, Guitar: John Mooney Snare Drum: Lumar LeBlanc Bass Drum: Derrick "Oops" Moss Sousaphone: Edward Lee
Trumpet: Tannon "Fish" Williams Tenor Saxophone: Erion Williams Trombone: Winston Turner Trumpet: Marcus "Red" Hubbard

The Soul Rebels have always been one of New Orleans most stylistically adaptable brass bands, and from their formation in 1991 they incorporated influences as varied as reggae and hip-hop to create their fresh urban sound. When asked to perform this song which they didn't previously know, they took it in stride and worked with John Mooney to create one of the most unique and energetic musical performances of the season. John Mooney found an unlikely mentor in his hometown of Rochester, New York – blues legend Son House. Mooney settled in New Orleans, and he played with Earl King, Professor Longhair, and other blues royalty. He's got a killer instinct for the blues, including a righteous slide guitar technique and a voice that personifies conviction. His 2006 release, Big Ol' Fiya, features a cover of Grayson Capps' "Poison," its title adjusted to "Drinka Little Poison (4 U Die)." Mooney performs it live with the Soul Rebels for the season finale, Episode 10.

7. WE MADE IT THROUGH THAT WATER Free Agents Brass Band

Written by Ellis Joseph Published by Ellis Joseph (BMI) Recorded on April 25th, 2007 at Piety Street Recording
Bass Drum: Ellis Joseph Snare Drum: Renard Henry Tuba: Edward Lee Trumpet: Chad Brown
Trumpet: Shannon Haynes Trumpet: Julian Gosin Saxophone: Erion Williams Trombone: Ersel Bogan
Trombone: Alfred Growe Rap Vocal: Lil Snoop (Kent Wilkins) Ⓟ 2007 Ellis Joseph

We Made It 'Through 'That Water summarizes the story of the Free Agents Brass Band. The post-Katrina levee failure and subsequent inundation of New Orleans displaced many of the city's musicians. Brass players were scattered across the country. Drummer Ellis Joseph and trumpeter Shannon Haynes returned home as quickly as they could, assembled the available brass players and started hustling for gigs. Work was steady. There were plenty of funerals, but available housing was a crapshoot. The Free Agents Brass Band is so named because they have no affiliation with any of New Orleans' many social aid and pleasure clubs, organizations which typically act as benefactors to brass musicians who perform in second line parades. The Free Agents played their signature song at a second line in Episode 5.

8. SHAME SHAME SHAME Steve Zahn and Friends

Written by Reuben Fisher & Kenyon Hopkins Published by WB Music Corp. (ASCAP)
Recorded on January 27th, 2010 at Word of Mouth Studios Recorded by Tim Stanbaugh
Horn arrangements by Davis Rogan Additional Lyrics by David Simon Produced & Mixed by Blake Leyh ℗ 2010 Home Box Office, Inc.
Vocal: Steve Zahn Trumpet: Kermit Ruffins Trombone: Tyrus Chapman Tenor Saxophone: Ben Ellman
Alto Saxophone: Aurora Nealand Drums: Charlie Kohlmyer Bass: James "Jimbo" Walsh Piano: Davis Rogan
Backing Vocals: The Pfister Sisters - Holly Bendtsen, Debbie Davis, Yvette Voelker

There are plenty of tough break tales in New Orleans, but the story of Smiley Lewis may be the unluckiest of all. Overton Amos Lemons grew up in the Irish Channel neighborhood in New Orleans. He played a little guitar, but his greatest gift was his voice. After some modest success on DeLuxe Records, Lewis made "Te-Na-Na," a regional hit in 1950 for Lew Chudd's Imperial Records. He recorded "Blue Monday" before Fats Domino, but Domino made it a national hit. Smiley's version of "I Hear You Knockin" proved to be the apex of his career, and even that was soon overshadowed by Gale Storm and Fats Domino covers of the same. "Shame Shame Shame" is one of Smiley's late 1950s sides for Imperial, and it's classic New Orleans-style rhythm and blues. It also works well as a thinly-veiled parody, as this rendition by Davis McAlary (played by actor Steve Zahn) from Episode 5 suggests. Kermit Ruffins plays the trumpet response originally performed by Dave Bartholomew, Smiley Lewis's session producer.

9. MY INDIAN RED Dr. John

Traditional, arranged by Danny Barker, Wardell Quezergue, Dr. John Recorded on December 10th, 2009 at
The Living Room Studios Recorded by Chris George & Daniel Majorie Produced & Mixed by Blake Leyh ℗ 2010 Home Box Office, Inc.
Piano, Vocal: Dr. John Trombone: Troy "Trombone Shorty" Andrews Tenor Saxophone: Alonzo Bowen
Guitar: John Fohl Bass, Vocals: David Barard Drums: Herman Ernest Tambourine, Vocals: Ken Williams
Trumpet: Bernard Floyd

My Indian Red is one of the sacred songs of the Mardi Gras Indians, groups of African-Americans tribes that showcase their culture in the streets, dressed in elaborately hand-sewn suits. The song is typically sung for opening and closing processionals, as well as to mark the passing of a tribal chief. New Orleans griot Danny Barker recorded the first version in the 1950s, calling the names of various tribes – the Yellow Pocahontas, Monogram Hunters, White Eagles, Wild West Shoshone Hunters, and others. Dr. John made his own faithful reinterpretation of "My Indian Red" on his landmark recording, Goin' Back to New Orleans, for Warner Jazz. It featured some updated tribal associations, as well as solid horn charts from the "Creole Beethoven," arranger Wardell Quezergue. Dr. John performs this version during a rehearsal for a Lincoln Center Katrina benefit in New York during Episode 3.

10. AT THE FOOT OF CANAL STREET

John Boutte, Paul Sanchez, Glen David Andrews, & New Birth Brass Band

Written by John Boutté & Paul Sanchez Published by Boutté Works (ASCAP) & Paul Sanchez Music (BMI) Recorded on January 15th, 2010 at Ruby's Roadhouse Recorded by Bruce Litecky Produced & Mixed by Blake Leyh ℗ 2010 Home Box Office, Inc.
Vocal: John Boutté Guitar: Paul SanchezSnare Drum: Kerry Hunter Bass Drum: Cayetano Hingle
Trombone: Glen David Andrews Trumpet: Kenneth Terry Trombone: Corey Henry Sousaphone: Jeffery Hill
Tenor Saxaphone: Byron Bernard Electric Piano: Joe Krown

Call it poetic license. Most residents of New Orleans consider the foot of Canal Street to be the end closest to the Mississippi River. On the other side, Canal Street terminates near a vast collection of cemeteries. For John Boutte and Paul Sanchez, the reverse is true. Whatever the case, "At the Foot of Canal Street" puts the New Orleans tragicomic on display. The message is simple - Life is short. Enjoy it before it's over.

John Boutte and Paul Sanchez have been a tandem songwriting team for more than a decade. Boutte is from a family of great singers. Sanchez is a prolific writer and former member of Cowboy Mouth. When the two met for an early collaboration, they talked about growing up in 1960s New Orleans. Race being the major difference (Boutte is black, Sanchez white), there were more striking similarities. Sanchez says, "We were born three days apart, both Scorpios which is scary, we were both raised in part by our sisters. I have five sisters and John has six. As we were walking and discussing these things, John pointed to a cemetery across the street and said, "You know what baby, my daddy's buried in that cemetery." I said, "That's one more thing we have in common, my daddy's buried across the street." He smiled at me and said,"You know baby, sooner or later, black or white, we all gonna meet at the foot of Canal Street." This live version appeared in Episode 4.

11. BUONA SERA Louis Prima

Written by Carl Sigman & Peter DeRose Published by DeRose Music (ASCAP), Music Sales Corp (ASCAP), Memory Lane Music Group (ASCAP), Carlin Music Publishing Canada, Inc. (SOCAN) on behalf of Redwood Music Ltd. (PRS)
Recorded on April 19th, 1956 at The Sahara Hotel in Las Vegas Produced by Voyle Gilmour
Originally released on the Album "The Wildest" (Capitol Jazz, 1957) ℗ 2002 Capitol Records, LLC. All rights reserved
Courtesy of Capitol Records, LLC., under license from EMI Music Marketing
Vocals, Trumpet: Louis Prima Vocals: Keely Smith Guitar: Jack Marshall Tenor Saxophone: Sam Butera Trombone: James Blount, Jr. Piano: Willie McCumber Bass: Amato Rodrigues Drums: Bobby Morris

2010 marks the centennial year for Louis Prima, a Sicilian-American who grew up in the 'Treme neighborhood of New Orleans. Prima played the clown frequently, but he was a gifted musician. He wrote one of the definitive Swing Era classics, "Sing Sing Sing," popularized by Benny Goodman and Fletcher Henderson.

"Buona Sera" was recorded in 1956, during the same sessions that produced "Jump, Jive, an' Wail" and "Just a Gigolo/I Ain't Got Nobody." It appears on the Capitol recording, The Wildest! This is Prima essentially making a document of his Las Vegas stage show from The Sahara Hotel and Casino. Keely Smith, his wife and showbiz partner, accompanies him, and Sam Butera belts a magnanimous tenor saxophone solo with his band, The Witnesses. Buona Sera" plays in its entirety in Treme, during an otherwise silent montage of New Orleans at night in Episode 1.

12. NEW ORLEANS BLUES 'Tom McDermott & Lucia Micarelli

Written by Ferdinand Jelly Roll Morton Published by MPL Communications Inc. (ASCAP) Recorded on March 19th, 2010 at Big Easy Recording Recorded by Earl Scioneaux, III Produced by Tom McDermott Piano: Tom McDermott Violin: Lucia Micarelli ℗ 2010 Tom McDermott.

'Tom McDermott is one of the piano masters in New Orleans. He has constructed a large piano repertoire based on New Orleans music and early jazz. McDermott's knowledge base includes the creole dance music that contributed to the development of jazz, or more broadly, the source code of New Orleans music - contradanzas, habaneras, choro, and ragtime. He can also play the rumba style of Professor Longhair, or the florid classical funk of pianist James Booker. Tom McDermott is especially in his element when performing Jelly Roll Morton's music. Lucia Micarelli had never played Jelly Roll Morton before taking the part of Annie, but as we can hear on this recording she now swings right along with the best.

Morton was a crucial figure in early jazz as a composer, pianist, arranger and bandleader. He was born on Frenchmen St., which is still to this day an important place for the music of New Orleans, where past is always present. Morton recorded his solo version of "New Orleans Joys" for the famed Gennett Records in 1923 at the Starr Piano factory in Richmond, Indiana. The following year, he recorded it as a piano roll for Vocalstyle in Cincinnati, where he renamed it "New Orleans Blues." McDermott plays it as a duo with Annie (Lucia Micarelli) in Episode 3.

13. I DON'T STAND A GHOST OF A CHANCE WITH YOU

Michiel Huisman, Lucia Micarelli, & Wendell Pierce

Written by Bing Crosby, Ned Washington, Victor Young Published by EMI Mills Music Inc., Chappell and Co Inc. (ASCAP)
Recorded on December 16th, 2009 on Royal St Recorded by Bruce Litecky Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Vocal: Wendell Pierce Violin: Lucia Micarelli Piano: Michiel Huisman

Victor Young wrote I Don t Stand a Ghost of a Chance With You in 1932, and Bing Crosby was the first to sing it. It has since been recorded by countless jazz artists – Chu Berry, Clifford Brown, Duke Ellington, Billie Holiday, and Thelonious Monk. Here, Antoine Batiste (Wendell Pierce) joins Sonny and Annie in the French Quarter for an impromptu croon during Episode 3. The song's title ominously foreshadows the following scene in which Batiste is beaten down by two stressed police officers.

14. INDIAN RED (Wild Man Memorial) Mardi Gras Indians

Traditional Recorded on December 14th, 2009 in the lower 9th Ward, New Orleans Recorded by Bruce Litecky Mixed by Blake Leyh
Ⓟ 2010 Home Box Office, Inc.
Stafford Agee, Irvin Banister, Joseph Pierre "Monk" Boudreaux, Clarence Dalcour, Otto DeJean, Lionel Delpit
Cherice Harrison-Nelson, Fred Johnson, Darryl Montana, Clarke Peters

At the end of Episode 3, Big Chief Albert Lambreaux (Clarke Peters) leads members of remaining tribes in a memorial for his Wild Man. Traditionally, the Wild Man wears horns in his crown, and he protects the Chief from surging crowds. He is the buffer zone between the Flag Boy and the Chief.
Lambreaux chants with real Mardi Gras Indian chiefs, including Daryl Montana of the Yellow Pocahontas Hunters, Otto DeJean of the 7th Ward Hard Head Hunters, Joseph Pierre "Monk" Boudreaux of the Golden Eagles, Clarence Dalcour of Creole Osceola, Lionel Delpit from the Black Feathers, Irvin Bannister of the Creole Wild West, and Council Chief Fred Johnson. There is also a representative from the real tribe from which Albert Lambreaux's fictional tribe derives its name. Cherice Harrison-Nelson is the Big Queen of The Guardians of the Flame, and she is the sister of saxophonist Donald Harrison, Jr.

15. INDIAN RED Donald Harrison

Traditional Recorded on December 15th, 2009 at Word of Mouth Studios Recorded by Tim Stanbaugh Produced by Donald Harrison
Saxophone: Donald Harrison, Jr Piano: Victoria Harrison Bass: Max Moran Drums: Joe Dyson Ⓟ 2010 Donald Harrison

'The third and final version of Indian Red in Episode 3 functions as the music bed for end credits. Donald Harrison, Jr. is a veteran jazz saxophonist, but more central to this narrative, he is the Big Chief of the Congo Nation. He is also the son of the late Donald Harrison Sr., a well respected "Old Time Indian" and Big Chief of The Guardians of the Flame.
Donald first recorded "Indian Red" on his 1992 Candid masterwork, Indian Blues. This is an updated take, and it is mindful of John Coltrane's devotional music, notably the "Psalm" section from A Love Supreme.

16. 'TIME IS ON MY SIDE Irma 'Thomas & Allen 'Toussaint

Written by Jerry Ragavoy Published by Unichappell Music Inc (BMI) Recorded on April 26th, 2010 at Generations Hall
Recorded by Bruce Litecky Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Vocal: Irma Thomas Piano: Allen Toussaint Trumpet: Dave Barthlomew Tenor Saxophone: Amedee Castenell
Trombone: Big Sam Williams Baritone Saxophone: Brian Breeze Cayolle Percussion: Reginald Toussaint
Backing Vocal: Gina Brown Backing Vocal: Tricia L. Wallace Drums: Herman Lebeaux
Bass: Roland Guerrin Guitar: Renard Poche Trombone: Stafford Agee

For decades, Irma 'Thomas has rightfully been named 'The Soul Queen of New Orleans. No one else comes close. By all accounts, 1964 was a stellar year for Irma Thomas. One of her biggest chart successes came with "Wish Someone Would Care," followed by another minor hit, "Anyone Who Knows What Love Is." Oddly enough, the B-side of "Anyone Who Knows" was "Time is On My Side." When the Rolling Stones covered it, the blues ballad became an international sensation.
Irma Thomas appears with Allen Toussaint, her early producer at Minit Records, for the Episode 10 finale. The special guest trumpeter is 89-year old Dave Bartholomew, the living legend of New Orleans rhythm and blues and its chief architect during the city's popular music heyday.

17. 'THIS CITY Steve Earle

Written by Steve Earle Published by Wixen Music Publishing, Inc. as agent for Exile on Jones Street Music (ASCAP)
Recorded on May 16th, 2010 at Piety Street Recording Additional overdubs recorded at The Village Recorder, Los Angeles
Recorded & Mixed by Jason Wormer Mixed at Electro Magnetic Studios, Los Angeles Horns Arranged and Conducted
by Allen Toussaint Produced by T Bone Burnett Ⓟ 2010 New West Records Courtesy of New West Records
Guitar, Vocal: Steve Earle Drums: Jay Bellerose Bass: Roland Guerin Tuba: Johnathan Gross Euphonium: Michael Brown
Trombone: Sammie Williams Flugelhorn: Tracey Griffin

Steve Earle returns from a few turns in 'The Wire to play Harley, a troubadour and confidante to Annie. In Episode 10, Harley is working on a song. Armed with an acoustic guitar and a Woody Guthrie-styled message, "This Guitar Floats," he sings a snippet of "This City" with Annie near Jackson Square in the French Quarter. The fully realized song is the final statement to end the first season of Treme.
Treme's music production team made a special effort to place songs in the series that followed the real timeline of late 2005-early 2006. "This City" is the lone exception to that rule. David Simon asked Steve Earle to write a new song that sounds as if it could have been composed in New Orleans shortly after Hurricane Katrina.

18. JUST A CLOSER WALK WITH THEE 'Treme Brass Band

Traditional Recorded on March 31st, 2009 at Lafayette Cemetery #2 Recorded by Paul Ledford
Produced & Mixed by Blake Leyh Ⓟ 2010 Home Box Office, Inc.
Snare Drum: Benny Jones Sr. Bass Drum: Lionel Batiste Sr Sousaphone: Craig Klein Trumpet: Kenneth Terry
Saxophone: Roger Lewis Clarinet: Bruce Brackman Trombone: Eddie King Jr.

'The 'Treme Brass Band is a marching outfit that plays the traditional New Orleans brass style. Snare drummer Benny Jones Sr. leads the band, and bass drummer Lionel Batiste – whose iconic visage graced one of this year's JazzFest posters (the other was Louis Prima) and is known to everyone in New Orleans as Uncle Lionel -- is the Assistant Leader. Near the end of Episode 1, the Treme Brass Band and members of the Sudan Social Aid and Pleasure Club perform a traditional New Orleans funeral.
Just before Antoine Batiste joins the band in front of the church, he strikes up a brief conversation with the trumpeter, Bunchy. Truthfully, Bunchy Johnson was a drummer. Antoine asks how Bunchy is doing, and the response is so authentic: "I'm just trying to get from this world to the next." The real Bunchy Johnson died less than three weeks before Episode 1 aired.
The following are the lyrics before the last refrain:
When my feeble life is o'er, Time for me will be no more; Guide me gently, safely o'er To Thy kingdom shore, to Thy shore.

19. MY DARLIN NEW ORLEANS Lil Queenie & 'The Percolators

Written by Ron Cuccia, Ramsey McLean, Charles Neville Published by Ertis Music/Newkat Music c/o Criterion Music Corp. (ASCAP) Recorded in 1981 at Ultrasonic Studios Produced by Frank Quintini
Vocal: Leigh "Lil' Queenie" Harris Bass: Rickey Cortes Piano: John Magnie Guitar: Tommy Malone
Drums: Kenneth Blevins Tenor Saxophone: Fred Kemp Trombone: Charles Joseph Ⓟ 1988 Tuff City Records
Licensed from Tuff City Records by arrangement with Ocean Park Music Group

In 1977, Leigh Harris formed a duo with musician John Magnie, a keyboardist who moved to New Orleans in 1974. They quickly added a bassist, drummer, and horn player to create The Percolators, a band named after a quote in jazz reedman Mezz Mezzrow's autobiography. The Percolators were a highly successful local band, one that incorporated elements of jazz, blues, and rock. Despite their talents, Lil Queenie and the Percolators received little attention beyond New Orleans, and when they disbanded after four years their only release had been a 45rpm recording of their signature tune, "My Darlin' New Orleans." It appears during the end titles for Episode 1.

One of those perfect New Orleans winter days. Sunny and seventy and clear. A line from a 3 Twins' song by John Magnie and Tim Cook keeps running through my head: *Look at the day that the Lord has made.* We're shooting in Lafayette cemetery No. 1, in the Garden District, the scene where Lambreaux' Wild Man is laid to rest. Clarke Peters and Davi Jay and Karen Livers and Ameer Baraka and the extras, including current and former Mardi Gras Indians like Fred Johnson and Otto DeJean, are resplendent in their black funeral finery, and John Bagneris is sitting up on the horse-drawn hearse from the Charbonnet-Labat Funeral Home, looking correct in his black silk top hat. Bishop Wilson, a real preacher from the Greater Macedonia Baptist Church, is reading scripture, patiently doing take after take with great dignity. To one side the great Original Royal Players Brass Band, led by Anthony Bennett, with Joseph Torregano and Kid Merv and Kirk Joseph, are cooling their heels – in this scene, they're just set dressing, part of the crowd, they don't even get to play, and it seems a shame. During a break in the shooting, while Jane is passing out shrimp and oyster po-boys from Magazine Street, Anthony Hemingway asks the band to strike up a tune, and they launch into a glorious version of *Tuba Fats*, and Winnie and some other crew members start second lining up and down the paths between the tombs. It's an indelible, evanescent, quintessential New Orleans moment: music & life in one of New Orleans' most beautiful Cities of the Dead. The sun is shining on the marble tombs, the tumble-down and the tended alike, the sky is a soft, flawless pale turquoise through the live oak trees, the music is ringing through the graveyard, and we're eating some seriously delicious gulf shrimp po-boys. *Look at the day that the Lord has made.* I feel blessed beyond measure. God, I love New Orleans. I look at Eric H, and we just start laughing at how absurdly lucky we are. They're *paying* us to do this job?

Eric Overmyer
8/20/2010 NYC

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